

energies have been directed during the past year.

The chief cause however of the failure may be traced to the continued inaction of the leading architects out of the Academy, and it is a matter as much of surprise as of regret that these should at the present time contentedly allow things to remain as they are, and not endeavour to obtain more attention to their interests.

The consequence of this, with reference to the general profession and the public, is simply this. Very few architects care to be at the trouble of making and sending valuable drawings to an exhibition so badly managed, and it passes almost unheeded by the public, who naturally settle poverty in a collection, under such circumstances, to be the result of meagreness of general interest in its subject, and want of ability in the profession.

To whom, then, are we to look for the remedy, and what course appears most advisable to pursue?

No exhibition of subjects purely architectural can be expected to thrive, or render itself worthy of general notice, without the concurrence of the leading members of the profession in the principle of its plan and arrangement; and as we find the names of the majority of these in the member list of the Institute of British Architects, it is to be hoped that this body may be induced to consider seriously the feasibility of establishing such an exhibition, under its own immediate superintendence. It has a Royal charter, the only one that can be granted to the profession exclusively, and is therefore bound to act according to the spirit of that charter, and to facilitate the promotion of the interests of the art as much as possible. It is not the first time *THE BUILDER* has urged the Institute to do this. The activity lately evinced by some of its members with reference to architectural literature, is a satisfactory evidence that they have a proper sense of the responsibilities attached to their honourable position, and that they are open to conviction on such points. Some hopes of success may therefore be entertained.

It would seem advisable that the exhibition should be partially permanent and partially annual. A properly classified and gradually increasing collection of drawings, of the best modern examples, arranged round a commodious apartment, lighted from above, should remain always on view, and a selection, made by the acting council from those designs that would be sent for approval every year, should be annually hung for a certain time on both sides of a temporary screen, traversing this room longitudinally. By this means an advantageous standard of taste would be constituted, and the merits of the new works could be judged of more critically. It is conceived that such an arrangement would continue to increase in general interest, and if the public were admitted free on certain days, and at other times at a moderate charge, might be made to pay its working expenses. However, this is more as a hint than anything else,—the Institute itself, should it once take up the subject, being perfectly qualified to decide on the best arrangements to be adopted in carrying out the idea.

FALSE QUANTITIES.—Sir: I beg to ask the favour of an answer to the following question, viz., who is liable for deficiency in quantities under the following circumstances?—A committee advertise for tenders to be sent in for erecting a building, the quantities are taken out by a regular surveyor, employed by the architect, and lithographed, and a copy of these quantities is furnished by the clerk of the committee to each of the contractors, upon payment of 10s., and the successful contractor had to pay a further sum to the surveyor for taking out the same upon signing the contract. By so doing you will greatly oblige

A CONSTANT SUBSCRIBER.

Bristol, May 31, 1848.

"Much depends on the wording of the 'conditions.' If the contractor have not bound himself to receive the quantities as correct, he would probably be able to substantiate a claim for any excesses, as extras, against the committee; and they would fall back upon the surveyor who took out the quantities for them.

ON THE APPLICATION OF SCULPTURE AND SCULPTURED ORNAMENT TO ARCHITECTURE.

ROYAL INSTITUTE OF ARCHITECTS.

At an ordinary meeting of the Institute, held on Monday evening, the 29th ult., Mr. A. Poynter, vice-president, in the chair, the paper read was the following "Essay on the Application of Sculpture and Sculptured Ornament to Architecture, and the Principles which should regulate their introduction into Buildings generally, both with regard to Beauty of Embellishment and Propriety of Style," by Mr. H. B. Garling; to which the silver medal of the institute was awarded in February last.

If from the study of some individual branch of fine art, we proceed to consider how to combine any two or more of them in the same composition with the greatest effect,—in investigating the relation they bear each other, the means by which the impressions conveyed by the one are influenced by its connection with the other, and the sources from whence our ideas of beauty or grandeur in each department result, we cannot fail to remark the close and striking analogy which exists between all the various branches into which fine art is divided, whether by the impressions they produce upon the mind, or the means by which those impressions are effected. We shall find that though varying in the organ by which they address the imagination, or the vehicle by which they convey their impressions to the mind, they influence the same feelings, strike as it were the same chords, and depend upon causes varying in form only, to produce effects substantially the same.

Whether it be architecture or sculpture, painting, music, or poetry that engages our attention, it is but the expression of one and the same sentiment—the collecting and arranging in the most effective manner, the giving form and substance, as it were, to those ideas and images, from which result our impressions of the sublime and beautiful.

Though we may discover in all, this common origin and aim, yet between some the connection is more obvious; and the assistance they afford to each other, when skillfully combined, more natural and effective.

Thus, if to the symmetry and proportion of architecture we add the graceful terminations and flowing lines of sculpture, or the relief and rich variety of pictorial embellishment, we enhance the value of each by placing it in its most effective position, and surrounding it with suitable and appropriate accessories.

To the artist it is, therefore, an important as well as an interesting investigation to consider how the architect and the sculptor may unite their labours with the most successful result; and what rules we must observe in the treatment of each department to produce a harmonious and effective combination.

If we commence our investigation by tracing the distinguishing features of the various styles of art as each rose in succession from the materials bequeathed by its predecessor, the first that engages our attention is the colossal architecture of the Egyptians. The distinguishing features of these extraordinary edifices are so well known as scarcely to need description: interesting as they may be to antiquarian research, and rich in matter for reflection and speculation on other points, to the artist they afford but scanty materials for study, and still less for imitation and example. That the germs of beauty and proportion may be traced in a certain propriety of decoration and regular disposition of parts may not, perhaps, be denied; as also that a certain effect of grandeur has been attained; the results of colossal size both in the general mass, and also in the details of the composition. Yet they exhibit a style of art so circumscribed in its object, so limited in its resources, and so much fettered by conventional ideas and principles, as to limit its advancement beyond a certain point—forming, in fact, a perfect reflection of the social condition of the people with whom it originated.

If from Egypt we turn to Greece (where exquisite refinement of taste and feeling were combined with a social condition more favourable to progress than in the former country), we shall find the powers of the artist rapidly increasing with the demand for their employment, and the scope afforded for their exercise. Aiming at the attainment of beauty by nicely

adjusted proportions and propriety of decoration, and attaining grandeur and dignity of effect, not by actual size, but by simplicity of parts and regularity of design, we observe even in their earliest efforts the germs of that perfect mastery of all the resources of art, which subsequently ripened and expanded into the inimitable productions of the age of Pericles.

Apart from the merits of each in its particular department, the principles they observed in combining architecture and sculpture in one composition claim our most careful attention. Whether forming the graceful terminations of the acroteria, or filling up the voids of the pediments, or metopes of the Doric entablature, or decorating the walls in long continuous friezes of elaborate design, we observe how admirably the sculptural accessories complete the general outline of the masses, fill up every void space with rich and appropriate decoration, and relieve the more regular forms of the architecture with the most pleasing variety of lines; imparting poetry of feeling to the whole composition, and assisting in a most important degree the character aimed at by the architect.

The rules observed in the treatment and distribution of sculpture by the artists of Greece, obtained throughout the whole of the best period of classic art.

The triumphal and monumental buildings of antiquity are particularly interesting, as exemplifying the views and ideas of artists of the most acknowledged skill and judgment. The mausolea of Halicarnassus, of Hadrian, and of Augustus, the Antonine and Trajan columns, the triumphal arches on the Via Sacra, the commemorative monuments in short of every class, when carefully considered, will be found to possess a character admirably adapted to the purposes of their erection: but in the application of these ideas to our own times, we must ever keep carefully in view the particular circumstances which guided them in the forms and arrangement they adopted. As art degenerated towards the decline of the Roman empire, the abandonment of true principles became apparent in all its departments—in none more so than in the treatment of sculptural accessories,—their meretricious character and the profusion of ornament (often exceedingly coarse and inelegant) destroying that repose and chaste simplicity, so essential to true dignity of style and so happily attained in the works of a better period. Of these abuses the later examples of Roman architecture, particularly the baths and even to a greater degree the gorgeous remains at Balbec and Palmyra, afford remarkable instances.

The political convulsions which for centuries distracted the world, so completely buried in barbarism and ignorance, every class of literature and every vestige of art, that scarcely any production worthy of the name can be recorded. This destruction of art seems to have been completed at a period when the true principles of taste being abandoned, and its most essential rules being completely lost sight of, all hope of further progress was stayed; and thus, though for a time its extinction was most complete, this very circumstance may be said to have paved the way for its regeneration on better principles, at a subsequent period. By it was annihilated all mere conventional rules, and by it was destroyed every false standard of excellence; and the absence of precedent compelled the artist to go back to the study of nature, the only source from which, in early ages, he can, and in all ages, he should, derive his ideas, however he may seek to form his taste, mature his judgment, or collect experience from the works of others: and from this constant reference to nature alone, we must trace that freshness of feeling and vigour of conception with which the early productions of art and literature teem, and which we strive in vain to catch when the feelings of society have become more refined and enervated, and its structure more artificial and complicated. Art will invariably take its tone and expression from the character of the age in which it is produced; it is an influence the artist cannot resist; it forms the very atmosphere he breathes; and from it the constitution of his mind takes its tone: the experience of